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AUTHOR Moyer, Jane P.
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ABSTRACT

This four-week poetry unit, geared to ninth and tenth graders, contains plans for 20 days of lessons and activities designed to capture the students' interest and expose them to a wide variety of poems. The characteristics of poetry and the techniques used by poets are emphasized in the unit. Six general objectives are listed followed by an overview of the unit with suggestions and directions to the teacher. Organization of the lessons includes topic, objectives, materials needed, and procedures for teaching. Included in the first twelve lessons are poems about sports, black poetry, story poems, symbolism in poetry, poetry on tombstones, concrete poetry, haiku, and the poetry of rock music. Three "browsing" days are provided for the students to explore poetry books and find a favorite poem to present to the class. Four days of "poetry seminars" are planned for the presentations. A four-page written test is provided for the last day. References are listed for books, films, and filmstrips used in the unit. Included in the appendices are a vocabulary list to be completed by students as they proceed through the lessons, some examples of concrete and haiku poetry, and student guidelines for preparing the poetry presentations. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (JW)

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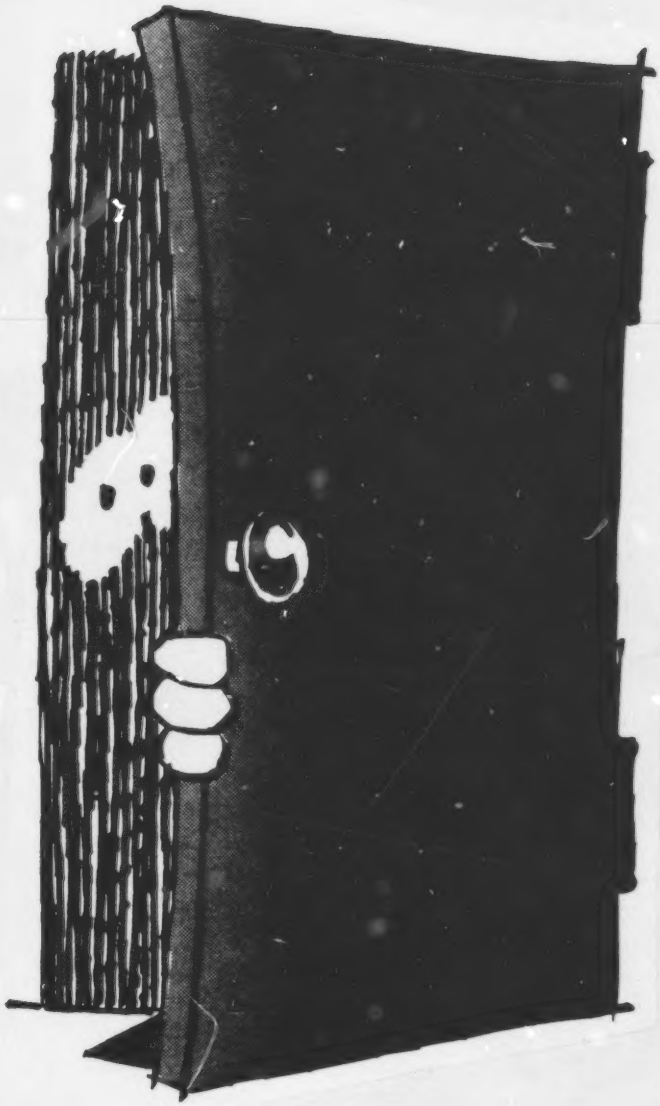
POETRY FOR POETRY HATERS



Developed by:

Jane P. Moyer, Teacher
North Tama High School
Tama, Iowa

Sponsored by:

The Teacher Center
Nellie Garvey School
2201 E. Mitchell Ave.
Waterloo, Iowa 50702

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Ronald Dickinson, Ed. D.- Chief Administrator, AEA 7

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General Objectives of

POETRY FOR POETRY HATERS

At the end of the four-week unit even the reluctant student will have:

1. Gained an appreciation for at least some kinds of poems as a form of literary expression.

2. Gained an understanding of some of the basic techniques used in poetry, such as word choice, symbolism and metrical form.

3. Learned to make reasonable interpretations of a poet's purpose and message.

4. Begun a habit of reading poetry for appreciation and pleasure.

5. Learned to read poetry aloud effectively.

6. Gained a better understanding of his/her self by identifying with the emotions recorded by poets from varied backgrounds.

POETRY FOR POETRY HATERS: An Overview

The material in this unit is geared to ninth and tenth graders who groan when a poetry unit is announced. Poems have been chosen to capture students' interest and expose them to such a variety of poems that they are sure to find some that they like. Some time will be devoted to understanding the characteristics of poetry and techniques which poets use. From this base of information, students will be encouraged to pursue their own choice of poems. The last week of the unit will be spent holding a poetry seminar during which students will give a ten-minute presentation of a poem or poems of their own choosing.

On the first day of the unit, students will be given a list of vocabulary words. This list is not intended to be used as a dictionary exercise. The definitions of these terms will be discussed as they are illustrated by poems studied throughout the unit. By the end of the four-week unit, students should have their lists of definitions complete and should be thoroughly familiar with them as a result of seeing multiple examples of each term. Part of the test at the end of the unit will involve identifying examples of terms in several poems.

Students will be evaluated on class participation, various writing assignments in connection with poetry studied, their presentation in the poetry seminar, and their performance on the written exam at the end of the unit. The exam will include identification of techniques used in poetry writing, questions related to the form and theme of poems considered during the first three weeks, as well as two student-constructed questions on each of the poetry presentations given during the poetry seminar held during the fourth week.

Each of the twenty lesson plans is intended for a 50-minute class period with 20 class members. All copyrighted material will be listed in the bibliography. All other necessary handout material will be included in the appendices. All of the audio-visual materials used are presently available from Area 7's film library.

Day 1

Topic: Introduction to the unit "Poetry for Poetry Haters"; Poems about Sports.

Objectives:

1. Students will have a clear understanding of what is expected of them during the unit.

2. Students will be exposed to poems dealing with sports, a subject to which they can easily relate.

3. Students will refresh their understanding of alliteration, similies, metaphors, and personification.

Materials Needed:

1. Vocabulary Word List (Appendix A).

2. Copies of the book People in Poetry (Smiley, Marjorie B., Florence B. Freedman and Domenica Paterno, eds., New York: Macmillan Company, 1969) or copies of the individual poems: "Skier" by Robert Francis, "Pole Vault" by Shiro Murano, "The Base Stealer" by Robert Francis, "The Runner" by Walt Whitman and "Rodeo" by Edward Lueders.

Procedure:

1. Describe the general outline of the unit to the students. Explain how they will be evaluated for their work during the unit.

2. Hand out the vocabulary list and explain that they will be filling in the definitions as the class is introduced to examples of each term. By the end of the unit, they should have the entire list completed.

3. Hand out copies of the poems to be discussed. Read each one several times (have them read the poem first quietly and then read it aloud to them). Discuss the images that each poem creates.

4. Identify examples of alliteration, imagery, similies, metaphors, and personification in the poems. Encourage them to write down the definition of each of these terms on their vocabulary sheet. Have them include a short example for each term.

5. End the period by asking them to choose their favorite poem of the poems studied in Day 1. Ask them to tell why. Begin discussion on what makes good poetry.

Day 2

Topic: "The Foul Shot" and "The Ex-Basketball Player"

Objectives:

1. Students will have an experience in writing a poem by manipulating the lines in "Foul Shot".

2. Students will enjoy discovering the symbolism used in Updike's "The Ex-Basketball Player".

Materials Needed:

1. Copies of "Foul Shot" by Edwin A. Hoey (Dunning, Stephen, Edward Lueders, and Hugh Smith, eds. Reflections on a Gift of Watermelon Pickle... New York: Lathrop, Lee & Shepard Co., 1967). Each copy must be triple spaced and then cut into strips between each line and placed in an envelope.

2. Copies of "The Ex-Basketball Player" by John Updike (Dunning, Stephen, Edward Lueders, and Hugh Smith, eds. Some Haystacks Don't Even Have Any Needle. Glenview: Scott, Foresman & Co., 1969).

Procedure

1. Give each student an envelope containing the lines of "Foul Shot". Instruct them to arrange the lines in the best way they can. Give adequate time for them to experiment with different arrangements. When they finish, have several read their arrangements. Read Hoey's version of the poem and compare it with their versions. Discuss why he chose the arrangement that he did.

2. Hand out copies of "The Ex-Basketball Player". Have the students read the poem silently; then read it aloud. Ask students to explain what they think the poem's story is. Discuss the images in the poem. What might the gas pumps symbolize? How about the rhythm of the first verse? Might it represent a player dribbling down court? What are the tiers of Juju Beads? Why are there five verses? etc.

3. Discuss the definition of 'stanza and free verse' as they are illustrated by the two poems. Encourage them to add the definitions to their vocabulary list.

4. Conclude the period by having the students compare the two poems. Consider theme and form. How are they alike and how are they different?

Day 3

Topic: Poetry from the Concentration Camp

Objectives:

1. Students will be exposed to an entirely different type of poetry written in a World War II concentration camp by young adolescents.

2. Students will gain an increased awareness as to how environment influences poets' views of themselves in relation to their environment.

3. Students will experience writing their own poetry or prose concerning their response to their environment.

Materials Needed:

1. A copy of the book "I Never Saw Another Butterfly" (Volavkova, Hana, ed. New York: McGraw-Hill Book Company, 1971).

2. Overhead transparencies of the following poems from I Never Saw Another Butterfly: "Night in the Ghetto", "The Closed Town", "Terezin", "The Butterfly", "On a Sunny Evening".

Procedure:

1. Give background information concerning the poetry in I Never Saw Another Butterfly. Use material given in the book's epilogue.

2. Read several of the poems to the class using the transparencies. Discuss the major themes and common images used in all the poems.

3. Consider "Night in the Ghetto" in more detail. Notice the use of personification and similies. Compare the poem with "On a Sunny Evening". How do the attitudes of the two poets differ?

4. Assign the students to spend the rest of the period either writing a poem or a short prose piece recording their personal response to some part of their environment. Possible starting points might be:

    1. My visit to the principal's office

    2. Listening to my stereo at home

    3. My favorite place . . .

    4. I felt the most frightened when . . .

Day 4

Topic: James Weldon Johnson

Objectives:

1. Students will be introduced to examples of black folk poetry.
2. Students will understand how Johnson's boyhood experiences influenced his later poetry.
3. Students will have the opportunity to experiment with different ways to read a poem effectively.

Materials Needed:

1. Projector and the film James Weldon Johnson (Oxford Films, 1972, 12 min. color).
2. Copies of "The Creation" (Johnson, James Weldon. God's Trombones. New York: Viking Press, 1975). Arrange the poem in choric form.
3. Five copies of each of the following poems from God's Trombones: "The Prodigal Son", "Go Down Death", "The Crucifixion" and "The Judgement Day".

Procedure

1. Show the film James Weldon Johnson
2. Discuss important aspects of Johnson's life and their effect on his poetry.
3. Hand out copies of "The Creation" divided into choric form. Assign parts. Read the poem twice, attempting to achieve a dramatic effect.
4. Divide the class into four groups. Give each group copies of one of Johnson's other poems. Instruct each group to arrange their poem into choric form. Have them practice their chorics to present to the entire class during the next period.

Day 5

Topic: More Black Poetry

Objectives:

1. Students will be introduced to several contemporary black poets.
2. Students will gain some understanding of the history of black poetry.
3. Students will gain experience in presenting poetry orally.

Materials Needed:

1. Filmstrip and cassette production "Black Poetry" by Scholastic.
2. Copies of "Ego Tripping" by Nikki Giovanni (The Women and the Men. New York: William Morrow & Company, Inc., 1975). The script which accompanies the filmstrip includes the words to "Ego Tripping", also.

Procedure:

1. Have each of the four groups present their choric to their classmates.
2. Show Part I of the filmstrip "Black Poetry".
3. Hand out copies of Nikki Giovanni's "Ego Tripping". Use the discussion questions pertaining to "Ego Tripping" in the guide which accompanies the filmstrip. Discuss Giovanni's use of hyperbole in the poem.
4. Assign students to write a poem using fantasies of their own to say who they are. This poem should be handed in at the beginning of the next class period.

Day 6

Topic: Symbolism in Poetry

Objectives:

1. Students will gain an understanding of how important symbols are in everyday life.

2. Students will be able to identify and interpret common symbols used by poets and thus increase their ability to make reasonable interpretations of poems.

Materials Needed:

1. The film "Poem as Allegory" (Learning Corporation, 1974, 7 min. color).

2. Copies of "Stopping By the Woods On a Snowy Evening" (Frost, Robert. Selected Poems by Robert Frost. New York: Holt, Rinehart and Winston, Inc., 1963).

3. Copies of "The Domestic" by Thomas H. McNeal (Pooley, Robert C. et al. eds. Outlooks Through Literature. Chicago: Scott, Foresman and Co., 1964.)

4. A teacher copy of Teaching Poetry by Stephanie Gray (Portland: J. Weston Walch, 1976).

Procedure:

1. Have the students take a Fantasy Trip as described in Stephanie Gray's Teaching Poetry on pages 50-51. Interpret the symbols they use. Initiate a discussion of the common symbols used by poets, ie. winter - old age, death, solitude; spring - rebirth, childhood, hopefulness; summer - youth, etc. Explain the difference between the figurative level and the literal level of a poem.

2. Show the film "Poem as Allegory". Discuss the symbolism in the film. What does the ocean represent?

3. Hand out copies of "Stopping By Woods on a Snowy Evening". Read the poem twice, once silently and once aloud. What are the common symbols used in the poem? What might the woods represent? The snow? The sleep? Take the opportunity to point out the meter that Frost uses. Define blank verse and have them add the definition to their vocabulary lists. Note examples of assonance, also.

4. Hand out copies of Thomas H. McNeal's poem "The Domestic". Read the poem several times and then ask for student interpretations. What is the author's first reaction when he hears the wild geese fly over? What makes him change his mind? What might the geese symbolize? The timetable? Why is the title appropriate?

Day 7

Topic: Potpourri of Story Poems

Objectives:

1. Students will be able to discern how rhythm, rhyme, or lack of rhyme influences the mood and tone of a poem.

2. Students will enjoy the stories and twists of humor in "Adventures of Isabel" by Ogden Nash, "The Walrus and the Carpenter" by Lewis Carroll, and "The Fox and Grapes" by Joseph Lauren.

3. Students will sharpen their interpretive skills by indepth discussion of "The Death of the Hired Man".

4. Students will learn specific characteristics associated with the poetry of Ogden Nash, Lewis Carroll and Robert Frost by studying poems representative of their style.

Materials Needed:

1. Copies of "The Adventures of Isabel" by Ogden Nash, "The Walrus and the Carpenter" by Lewis Carroll, "The Fox and the Grapes" by Joseph Lauren and "The Death of the Hired Man" by Robert Frost (Untermeyer, Louis, ed. Story Poems. New York: Washington Square Press, Inc. 1967).

Procedure:

1. Read "The Adventures of Isabel" silently and then read aloud to the class. Discuss the techniques Nash uses to make his poem humorous (ie. invented words, ironic twist at the end of each verse, etc.). How does his rhyme scheme affect the poem's moods? Would another name work as well as Isabel?

2. Read "The Walrus and the Carpenter" aloud. Is Lewis Carroll's poem just for fun? If there were a moral, what might it be? Choose an adjective to describe the carpenter. The walrus. The young oysters. The older

oysters. How does Carroll maintain a light tone? Is the poem written in free, blank or metered verse? What rhyme scheme does he use? What are the paradoxical statements that Carroll makes? What effect do they have on the tone of the poem?

3. Read "The Fox and the Grapes" twice. Have each student write a paragraph telling the story of the poem. Read several of them. How are they different from the poem? Why is the moral surprising? What is the familiar saying that is derived from this fable?

4. Read "The Death of the Hired Man" through once. Discuss the metrical form that Frost uses. Read again assigning two persons to take the parts of Mary and Warren. What kind of person is Silas? What kind of person is Mary? Warren? How does Mary feel toward Silas? What is Warren's attitude toward him at the beginning of the play? Is it the same at the end of the poem? If Silas had not died, what would Warren and Mary do about him? What are the two definitions that Warren and Mary give for a home? Have the students choose the definition they think is most accurate and write a paragraph giving their reasons. Encourage them to give examples to illustrate their views. Have them state what they would have done with Silas if they were Warren and Mary. Read several of their finished paragraphs to the class.

Day 8

Topic: Poetry on Tombstones

Objectives:

1. Students will be introduced to Edgar Lee Master's Spoon River Anthology.
2. Students will enjoy the witty characterizations in poems, such as "For a Mouthy Woman" and "The Very Rich Man".
3. Students will gain additional experience in constructing a poem of their own.

Materials Needed:

1. Copies of "Deacon Taylor", "Elsa Wertman", "Cooney Potter", "Knowlt Hoheimer", "Lydia Puckett", and "Constance Hately" from Spoon River Anthology by Edgar Lee Masters (New York: Macmillan Company, 1963).
2. Copies of "The Very Rich Man" by Dorothy Parker, A Conversational Neighbor" by Richard Kirk, "For a Mouthy Woman" by Countee Cullen, "Epitaph on Charles II" by John Wilmot, Earl of Rochester, and "Epitaph on a Dentist" by an unknown author from People in Poetry (Smiley, Marjorie B., Florence B. Friedman and Domenica Paterno, eds. New York: Macmillan Company, 1969).
3. Sheets of construction paper cut in tombstone shapes.

Procedure:

1. Introduce Edgar Lee Masters' Spoon River Anthology.
2. Hand out copies of "Deacon Taylor","Elsa Wertman", "Cooney Potter", "Knowlt Hoheimer", "Lydia Puckett" and "Constance Hately".

3. Read and discuss the people in the poems. How much information do we learn about their lives from these few lines?

4. Hand out copies of "The Very Rich Man", "A Conversational Neighbor", "For a Mouthy Woman", "Epitaph on Charles II" and "Epitaph on a Dentist". Compare these poems to those from Spoon River Anthology. Notice the use of apostrophe in "Epitaph on a Dentist". Have them pick out examples of couplets. Remind them to add the definitions to their vocabulary lists.

5. Assign students to write a short poem to be used as their own epitaph.

6. Hand out sheets of construction paper cut in the shape of tombstones. Have them write their finished epitaph on a tombstone to be used in a bulletin board display.

Day 9

Topic: Concrete Poetry

Objectives:

1. Experimenting with concrete poems will encourage students to consider the visual form of poems.

2. Students who have difficulty writing more traditional poems may have good success in drawing a poem.

Materials Needed:

1. Examples of concrete poetry (Appendix B).

2. Additional examples can be found in Writing Incredibly Short Plays, Poems, Stories (Norton, James H. and Francis Gretton. New York: Harcourt Brace Jovanovich, Inc., 1972).

3. More examples are found in Man in the Poetic Mode (Zweigler, Joy ed. Evanston: McDougal, Littell & Company, 1970.) which contains several by Edwin Morgan. Max Brandel's The Mad Book of Word Power (New York: Warner Books, Inc. 1973) is an excellent source, also.

4. The film Concrete Poetry (Pyramid Film, 1968, 12 minutes, color).

5. Magic markers and tag board of various colors.

Procedure:

1. Explain what concrete poems are. Show various examples from the sources mentioned above.

2. Show the film "Concrete Poetry". Discuss what the 'poems' represent. If desired, show it a second time in order to figure out the ones everybody missed.

3. Hand out tag board and magic markers. Assign the students to make three concrete poems of their own. Have them choose their best one and reproduce it on the tag board sheet which will be used in a bulletin board display.

Day 10

Topic: Haiku

Objectives:

1. Students will be able to identify examples of haiku.
2. Students will gain an understanding of the history of the haiku.
3. Students will experience the discipline of searching for just the right words to fit the feeling they wish to express as well as the 5 - 7 - 5 syllable format.

Materials Needed:

1. Copies of student written haiku (Appendix B).
2. Teacher's copy of Haiku in English (Henderson, H. Rutland: C.E. Tuttle Company, 1967).
3. Old magazines, magic markers, scissors, and tag board.

Procedure:

1. Explain the background and characteristics of haiku.
2. Write several examples of Japanese haiku on the blackboard (from Haiku in English).
3. Hand out copies of student haiku (Appendix B).
4. Give each student old magazines. Travel magazines are preferable. These can be obtained from the high school media center. Provide scissors. Instruct students to browse through the magazines and choose three nature pictures they really like. Have them write a haiku for each one. They should try to stay within the seventeen syllable pattern.
5. Provide a piece of tag board for them to copy their best one on using a magic marker. These should be posted on the bulletin board with the corresponding pictures.

Day 11

Topic: Iowa Poets: Hearst and Engle

Objectives:

1. Students will be introduced to two well-known, contemporary Iowa poets, James Hearst and Paul Engle.
2. Students will gain experience in writing a poem of their own.

Materials Needed:

1. Iowa Poets (3 cassettes and a teacher's guide listed in the sound filmstrip section of the Area 7 media catalog).
2. Copies of James Hearst's "Virgin Prairie", "On Relief" and "News of Your Coming" and Paul Engle's "James Hearst" and "Engle Country". (Copies of these poems are in the teacher's guide which accompanies the cassettes).

Procedure:

1. Introduce James Hearst and Paul Engle. Biographical material is included in the teacher's guide to the cassettes.
2. Hand out copies of "Virgin Prairie", "On Relief" and "News of Your Coming". Listen to James Hearst read his poems on the cassettes. If there is sufficient class interest you might consider listening to James Hearst talk about his poetry, also. Talk about the personification used in "Virgin Prairie" and "News of Your Coming". In "On Relief" to what is the man being compared? What are some characteristics of James Hearst's poems? What form does he usually write in? Could they have been written by someone other than an Iowan?
3. Hand out Paul Engle's poems "James Hearst" and "Engle Country". Again, you may wish to listen to Engle read them on the cassette. What kind of picture does Engle paint of James Hearst in "James Hearst"? Notice his use

of apostrophe in the latter part of the poem. What is the purpose of his poem "Engle Country"?

4. After reading/listening to "Engle Country", have the students use the remaining time to write a paragraph about a favorite place from their own childhood. Encourage them to be as descriptive as possible. After finishing the paragraph, they should underline sentences they think are particularly vivid. Have them arrange these lines into a poem and choose a title.

5. Assign the students to bring a copy of the lyrics to their favorite popular song to the next class meeting.

Day 12

Topic: The Poetry of Rock

Objectives:

1. Students will begin to look for poetry in their everyday experiences.

2. Students will learn to appreciate the expertise of the song writer and begin to understand some of the characteristics of successful lyrics.

Materials Needed:

1. Poetry of Rock, The: A Reflection of Human Values (A slide and sound filmstrip from the Center for Humanities consisting of 160 slides and two cassettes).

2. Slide projector and recorder.

Procedure:

1. Have several students copy the lyrics of a popular song on the blackboard (they should have been assigned on Day 11 to bring the words to their favorite songs). Figure out the rhyme scheme for each.

2. Discuss the definition of lyric. Add it to their vocabulary lists.

3. Show the two parts of The Poetry of Rock: A Reflection of Human Values. This program explores the history of rock and some of the characteristics of early and modern rock. Although the set uses examples of rock from the sixties and early seventies, students identify with and enjoy the recording a great deal. One class broke out in spontaneous applause at the period's end!

Day 13

Topic: Browsing Day I

Objectives:

1. Students will have adequate time to peruse various books of poetry to find poems they particularly enjoy.
2. The process of hunting for a poem to present to the class will automatically cause the student to compare poems, making choices concerning topic and style.

Materials Needed:

1. Dozens of books of all kinds of poetry. The class period may be spent in the media center. However, if the media specialist consents, borrowing the books and bringing them into the classroom works quite well.
2. Any available records, filmstrips, or films which contain poetry recordings. Make arrangements for students to preview these items if they wish.
3. Handout on "Poetry Presentations" (Appendix D).

Procedure:

1. Hand out sheets on "Poetry Presentations".
2. Explain assignment and introduce the poetry resources in the room.
3. Make out the schedule for student presentations for the following week.
4. Allow students to spend the remainder of the period browsing through poetry materials.

Day 14

Topic: Browsing Day II

Objectives:

Same as Day 13

Materials Needed:

Same as Day 13

Procedure:

1. Check with each student concerning his/her book. Be ready to suggest suitable poetry collections if he/she is having difficulty finding poems.
2. Provide ditto masters for those who are ready to make copies of poems.
3. Allow students to browse as they did on Day 13.

Day 15

Topic: Browsing Day III

Objectives:

Same as Day 13

Materials Needed:

Same as Day 13

Procedure:

Same as Day 14

Day 16

Topic: Poetry Seminar

Objectives:

1. Students will have a chance to share their favorite poetry with classmates.
2. Students will gain experience in reading poetry aloud.
3. Students will have an opportunity to use the skills of interpretation which they learned during the unit.

Materials Needed:

1. Any audio-visual equipment needed for the student presentations.
2. Copies of the poems to be presented (the student will have made the ditto masters previously).

Procedure:

1. Introduce the day's activities, emphasizing that a large part of a good presentation is sympathetic audience members who are willing to participate when appropriate.
2. Proceed with the presentations as scheduled.
3. Collect two test questions from each of the five presentors.

Day 17

Topic: Poetry Seminar

Objectives:

Same as Day 16

Materials Needed:

Same as Day 16

Procedure:

Same as Day 16

Day 18

Topic: Poetry Seminar

Objectives:

Same as Day 16

Materials Needed:

Same as Day 16

Procedure:

Same as Day 16

Day 19

Topic: Poetry Seminar

Objectives:

Same as Day 16

Materials Needed:

Same as Day 16

Procedure:

1. Continue as in previous days of the seminar.
2. Take several minutes at the end of the period to remind the students of the exam to be given in the next day's class period. Review the kinds of things they will be expected to know.

Day 20

Topic: Written Exam

Objectives:

1. The test will measure the student's ability to identify techniques used in poetry writing.
2. The test will measure the student's understanding of various forms of poetry.
3. The test will measure the student's familiarity with the poems studied during the unit (approximately forty questions will be included which students have prepared on their poetry presentations).

Procedure:

1. Hand out the test sheets.
2. Allow students to spend the entire period completing the test. Encourage them to double check their answers before handing in their papers.

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Volavkova, Hana, ed. I Never Saw Another Butterfly. New York: New York: McGraw-Hill Book Company, 1969.

Zweigler, Joy, ed. Man in the Poetic Mode. Evanston: McDougall, Littell and Company, 1970.

*All of these are available from Area 7 media collection.

*Films

James Weldon Johnson. Oxford Films, 1972, 12 minutes, color.

Poem as Allegory. Learning Corporation, 1974, 7 minutes, color.

Concrete Poetry. Pyramid Film, 1968, 12 minutes, color.

*Filmstrip and Cassette Sets

Black Poetry. Scholastic

Iowa Poets

Poetry of Rock, The: A Reflection of Human Values. Humanities

*All of these are available from Area 7 media collection.

APPENDIX A

Vocabulary List

alliteration -

blank verse -

figurative language -

apostrophe -

couplet -

hyperbole -

imagery -

paradox -

rhyme -

stanza -

assonance -

free verse -

lyric -

meter -

personification -

simile -

symbolism -

metaphor -

--by North Tama Students

APPENDIX C

Haiku

(Written by North Tama Students)

The silky green sea
Coils itself around the earth
Guarding a secret.

The little blue eggs
Residents pecking tunnels
Balk at the sunlight

Cold blue winterness
Grabs with nippy fingertips
Encompasses me.

Rain at my doorstep
Dancing on the windowsill
Spring is in the air.

Trees celebrate life
As they shed their fall plumage
For new spring feathers

Majestic mountains
Stand as forbidden towers
Watching life go by.

Sunset melts the trees
And sends its radiance thru
To make my soul glow.

APPENDIX D

POETRY PRESENTATIONS

Objective:

Each person is to choose a poem or poems to make a ten-minute presentation to the class.

In your presentation:

1. Present the poem or poems orally. You might try using a choric. There are several records which you might be able to use. Make sure each class member has a copy of the poem(s).

2. Give any biographical information about the poet that may be useful in understanding the poem.

3. Explain any unfamiliar vocabulary words.

4. Give the literal interpretation of each poem.

5. Give a figurative interpretation for each poem (if there is any).

6. Display any pictures which might illustrate the poems you present.

7. If you wish, you might lead the class in a short discussion of some aspect of the poem(s) you are presenting.

8. Each person should make up three quiz questions on the poem(s) he or she presents. These are to be handed in to the teacher at the end of the presentation.

APPENDIX E

POETRY UNIT TEST

Multiple Choice

Place the letter of the correct choice on the line at the left.

_____1. All of the following are true about haiku except:

a. 17 syllables
b. rhyme
c. Japanese in origin
d. nature theme

_____2. A poem that combines visual form with the words is called:

a. a ballad
b. a haiku
c. concrete
d. a limerick

_____3. In "The Ex-Basketball Player" the gas pumps symbolize:

a. basketball hoops
b. cheering spectators
c. referrees
d. members of basketball team

_____4. A poem that is written solely to express the author's emotions or attitudes and is often short and musical is a:

a. limerick
b. ballad
c. couplet
d. lyric

_____5. Blank verse has all of the following except:

a. regular meter
b. rhyme
c. imagery
d. lines of approximately the same length

_____6. Free verse has none of the following except:

a. lines of almost the same length
b. imagery
c. rhyme
d. regular rhythm

_____7. In "The Domestic" Thomas H. McNeal uses a metaphor to describe the spirit of the poem's narrator. The metaphor is:

a. a goose
b. a falcon
c. a warm bed
d. a knife

_____8. In "The Walrus and the Carpenter" by Lewis Carrol, the narrator says that the young oysters' shoes were "clean and neat". In the next line, he says, "They hadn't any feet". This is an example of:

a. an hyperbole
b. a paradox
c. an apostrophe
d. personification

_____9. Many of the poems James Hearst writes are about:

a. city life
b. farming
c. ships
d. love

_____10. The poems in I Never Saw Another Butterfly were written by:

a. Nazi officers
b. children in a concentration camp
c. relatives of German Jews
d. Anne Frank

Short Answer

1. Explain the difference between the literal and the figurative level of a poem.

2. Name at least two characteristics of poetry which are not usually found in prose (at least not to as great an extent).

Matching

Match the following poems with their authors. Some authors may be used more than once.

Poems

_____1. "Stopping by Woods on a Snowy Evening"

_____2. "The Ex-Basketball Player"

_____3. "The Creation"

_____4. "The Ego Tripper"

_____5. "The Death of the Hired Man"

_____6. Spoon River Anthology

_____7. "Virgin Prairie"

_____8. "Adventures of Isabel

Authors

a. John Updike

b. Ogden Nash

c. Nikki Giovanni

d. James Hearst

e. Robert Frost

f. James Weldon Johnson

g. Edgar Lee Masters

Prayers of Steel

Let me on an anvil, O God.
Beat me and hammer me into a crowbar.
Let me pry loose old walls.
Let me lift and loosen old foundations.

Lay me on an anvil, O God.
Beat me and hammer me into a steel spike.
Drive me into the girders that hold a skyscraper together.
Take red-hot rivits and fasten me into the central girders.
Let me be the great nail holding a skyscraper through
blue nights into white stars.

--Carl Sandburg

Silver

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers and sees
Silver fruit upon silver trees;
One by one the casments catch
Her beams beneath the silvery thatch;
Crouched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in silver-feathered sleep
A harvest mouse goes scampering by,
With silver claws and a silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

--Walter de la Mare

From the above poems, choose one example to fit each of the following terms. Make sure to indicate the title of the poem with each example that you choose.

1. alliteration:
2. assonance:
3. simile:
4. personification:
5. rhyme:
6. free verse:
7. metaphor:
8. apostrophe:
9. stanza:

Additional student constructed questions on the poems presented in the seminar: